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THE
GRAND
DICKENS COSMORAMA



CAPTAIN CUTTLE.

BY
GEORGE B. BARTLETT.

BOSTON :
LEE & SHEPARD, PUBLISHERS.
NEW YORK :
CHARLES T. DILLINGHAM.

Spencer's Universal Stage.

A Collection of *COMEDIES, DRAMAS, and FARCES*, adapted to either Public or Private Performance. Containing a full description of all the necessary Stage Business.

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53. **BLUE AND CHERRY.** A Comedy in 1 Act. 3 male, 2 female char.
54. **A DOUBTFUL VICTORY.** A Comedy in 1 Act. 3 male, 2 female char.
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58. **THE ANONYMOUS KISS.** A Vaudeville. 2 male, 2 female char.
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60. **A SOLDIER, A SAILOR, A TINKER, AND A TAILOR.** A Farce in 1 Act. 4 male, 2 female char.
61. **GIVE A DOG A BAD NAME.** A Farce. 2 male, 2 female char.
62. **DAMON AND PYTHIAS.** A Farce. 6 male, 4 female char.
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GRAND DICKENS COSMORAMA

COMPRISING SEVERAL

UNIQUE ENTERTAINMENTS CAPABLE OF
BEING USED SEPARATELY OR IN
COMBINATION, FOR SCHOOL,
HOME, AND HALL

By GEORGE B. BARTLETT

OF CONCORD, MASS.



BOSTON

LEE AND SHEPARD, PUBLISHERS

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INDEX.

Officers in Costume.

| | PAGE |
|---|------|
| PRESIDENT, MR. PICKWICK | 5 |
| BUSINESS MANAGER, MR. WELLER | 5 |
| TREASURER, MR. JINGLE | 5 |
| SECRETARY, MRS. JELLYBY | 5 |
| MR. CRUMMELLS AND HIS COMPANY | 5 |
| LITTLE NELL | 7 |
| PLAN OF THE HALL | 8 |
| THE DOLLS' DRESSMAKER | 10 |
| BOFFIN'S BOWER AND WEGG'S STALL | 10 |
| THE BLUE DRAGON INN | 11 |
| THE HOLLY TREE INN | 12 |
| MRS. LIRRIPER'S BOARDING-HOUSE | 14 |
| OLD CURIOSITY SHOP | 14 |
| DR. MARIGOLD'S WAGON | 15 |
| CALEB PLUMMER'S TOY SHOP | 16 |
| MRS. LEO HUNTER'S TENT | 16 |
| THE PANORAMA | 17 |
| THE SPIRIT OF CHRISTMAS | 17 |
| THE FAT BOY'S PIE-STAND | 17 |
| THE LIVING PUNCH AND JUDY | 19 |
| THE MYSTERIOUS MRS. HARRIS | 22 |

| | |
|---------------------------------------|----|
| CRUMMELLS'S THEATRE ROYAL | 22 |
| Introducing the following. | |
| STIGGINS AND MRS. WELLER | 25 |
| SHAKING THE CLOTH | 26 |
| THE PECKSNIFFS | 27 |
| MANTALINI | 27 |
| MR. MANTALINI IN A NEW CHARACTER . . | 28 |
| THE CAPTURE OF BUNSBY | 29 |
| MRS. PIPCHIN AND PAUL | 29 |
| SUSAN NIPPER AND TOOTS | 30 |
| CAPT. CUTTLE AND FLORENCE | 30 |
| THE SMALLWEEDS | 30 |
| SMIKE AT REHEARSAL | 31 |
| BELLA WILFER AND HER FATHER | 31 |
| BETTY HIGDEN | 31 |
| STEERFORTH AND MISS MOWCHER | 32 |
| BARKIS AND PEGOTTY | 32 |
| MR. AND MRS. MICAWBER | 32 |
| AUNT BETSY DISCOVERS HER NEPHEW . . . | 33 |
| URIAH HEEP AND AGNES | 33 |
| URIAH HEEP EXPOSED | 33 |
| THE FEZZIWIGS | 34 |
| SCROUGE AT HIS NEPHEW'S PARTY | 34 |
| TOM AND RUTH PINCH | 34 |
| JOHN AND DOT | 35 |
| MR. PICKWICK IN TROUBLE | 35 |
| TINY TIM | 36 |
| DOLLY VARDEN AND HER LOVER | 37 |
| BARNABY RUDGE AND HIS RAVEN | 37 |
| SIDNEY CARTON | 37 |
| WAITING THEIR DOOM | 37 |
| OLIVER TWIST AND FAGIN | 38 |
| MRS. BUMBLE ASSERTS HER SUPREMACY . . | 38 |
| THE DICKENS GALLERY | 39 |
| MRS. LEO HUNTER'S GARDEN PARTY . . . | 40 |

INTRODUCTION.

THIS novel method of raising funds for charitable purposes combines a great variety of entertainments, any of which can be used by itself for a simple performance, and a selection can be made for a more elaborate one when it may not be found convenient to use all at one time.

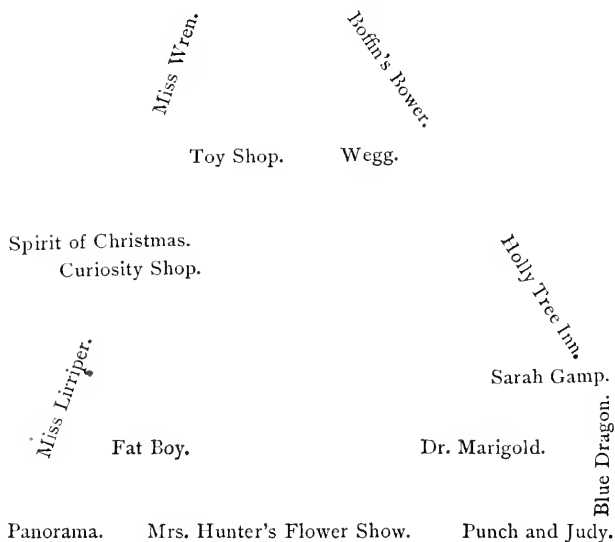
Great interest can be awakened in any city or large town by gradual preparation, a notice of the progress made at the meetings for consultation and rehearsal being printed occasionally in newspapers. A general invitation may be thus extended to all persons interested, inviting them to assemble in some large hall to choose officers and arrange preliminaries. These officers are expected to appear in costume during the exhibition, and are chosen for their ability to assume prominent characters from the works of Dickens as well as for their executive powers. Mr. Pickwick is the president, Mr. Samuel Weller, business manager, Mr. Alfred Jingle, treasurer, and Mrs. Leo Hunter and Mrs. Jellyby act as corresponding and recording secretaries. With them are associated the following, who have charge of all dramatic performances, viz., Codlin and Short and Mr. and Mrs. Vincent Crummells. Mr. Crummells acts as the manager of the main stage, and, with the help of the other members of the committee, selects the scenes, casts the

parts, and makes out the programmes. His judgment is always final in case of any difference of opinion, and he takes all responsibility in case of an emergency. Mrs. Crummells has charge of the ladies who take part, and she arranges their drapery, and otherwise assists them in regard to their dress for the tableaux and other scenes. Codlin takes care of the properties and furniture, and sees that they are in proper place for each scene, and Short attends to the scenery, both acting under the manager's direction in all cases. When the Punch-and-Judy Show is in operation at the same time with the stage, Codlin and Short manage the former, and leave the whole duty to Mr. Crummells of filling their places on his stage. The tickets should be on sale a week before the performance, and should be of a different color for each night, to avoid confusion. If it is decided to hold some of the performances in separate rooms, at an extra price, this ticket may be furnished with coupons for the side-shows, and a slight deduction be made from the total to those who wish to secure admission to all, as when only a general admission is bought the coupons are all removed before its delivery to the buyer. The best place is a large hall with a gallery on three sides and a high platform at one end; but any opera house or large hall will serve, one having several anterooms preferred. An orchestra will add much, and it may occupy the usual place in front of the stage, or be placed in the gallery, or in any part of the hall where the leader can easily receive directions from the president, or any member of the committee on performances. The floor will be always under command of Mr. Pickwick, who may, if he pleases, be aided by his faith-

ful Samuel and the members of his famous club, comprising Mr. Tracy Tupman, Mr. Winkle, and Mr. Snodgrass. These gentlemen act as aids, to carry messages, and as marshals, to receive and entertain strangers, and to assign to each department its proper place on the hall floor or ante-rooms. The treasurer must attend to the sales at all booths and ticket offices, and receive all money and pay all bills. He may appoint a cashier at each, or may employ cash boys to bring him the proceeds of all sales when made; but the former method is less likely to create confusion when the hall is crowded. Little Nell is an important personage, as she acts under Mrs. Jarley's direction in inviting purchasers to patronize the various booths and shows. She may be accompanied for a part of the time by her aged grandfather, whom she leads from place to place just before the performance is about to begin in each, thus calling attention to the fact among the spectators. The position of the various shows must of course depend much upon the size and shape of the hall, and must be left in a great measure to the taste and judgment of the president, for whose guidance a suitable plan is presented, which may be of use. As before mentioned, the stage of the theatre will be determined by the position of the platform; but if there is none, it may be built at the end opposite the main entrance, at the left of which may be Miss Jenny Wren's Dolls' Dressmaking Establishment, next to which Caleb Plummer may have his Toy Shop. Mrs. Lirriper may occupy the next space; opposite to which Mrs. Lupin's Blue Dragon Inn may come. Boffin's Bower, with its contrasting apartments, occupies the right corner of the hall, and the Holly Tree Inn the next space

on the right, which also has two compartments. Sarah Gamp's room is next in line on the right, combined with which is the abode of Mrs. Harris. On the left side of the hall, between the Toy Shop and Mrs. Lirriper's, is the Spirit of Christmas and the wonderful Curiosity Shop, where the old grand-

THE STAGE.



father shows his curious collections ; and opposite, at the right of the Blue Dragon, is Codlin and Short's Punch-and-Judy Show ; while Mrs. Jarley's panorama of all nations stands at the left of the Inn of Mrs. Lirriper. Dr. Marigold's Cheap Jack Wagon may stand in the centre when no stage performance is going on, or may be moved from

place to place as business may demand. Mr. Turveydrop may preside over the dancing in another hall, when desired, for which a separate fee can be charged ; and the Fat Boy's pie-stand is also a movable feast.

Each of the above mentioned will be described in detail, so that they may be used collectively or alone for hall, home, or school entertainments, leaving the Crummells stage until the last.

GRAND DICKENS COSMORAMA.

Miss Wren's Dolls' Dressmaking Establishment

Is a very plain interior, the front fitted with a pair of plain muslin curtains, to be looped at each side or dropped to conceal the scene. Miss Jenny sits at a small table in the centre of the room in a high-backed arm-chair; by her side a crutch leans against the chair. Dolls dressed in every style and dozens of others partly completed lie upon the table, bureau, and chairs. She looks very earnestly at her work, and seems also to study the dress of some of her lady visitors whose attire has attracted her attention. She wears a very plain dress, and has a quantity of golden hair over her shoulders. She is attended by five or six blond children, who sell the dolls from the booth, and also from baskets which they carry about the room. The dolls should vary in price from the cheapest to quite costly ones, some of which can stand on high shelves or be hung upon the walls in picturesque attitudes, in order to attract the little girls who find this department a very interesting one.

Boffin's Bower and Wegg's Stall.

The bower is an interior scene, one half of which has a carpeted floor and showy furniture. Mrs.

Boffin, a stout, short lady dressed in black velvet, with an enormous bonnet adorned with feathers on her head, sits on a sofa, while Mr. Boffin occupies a bench. He is dressed in plain, rough clothes, and has a hat on his head, and a cane in his hand; midway between them, at intervals of an hour, Silas Wegg is seated, who gives poetical readings to such as wish to hear, and sings some local ballads. When not thus employed, he sits at his stall outside on a high stool, under a large umbrella. By his side is a rough board standing on trestles. Behind him is a clothes-horse, on which songs, newspapers, and photographs are displayed for sale; and the board is covered with nuts, fruit, and other delicacies. Here are also for sale the programmes of the various entertainments, the works of Dickens, and any books which will be likely to command a ready market. Mr. Wegg has a wooden leg, his real one being strapped up and concealed by a full pantaloons leg. He wears a rough and threadbare suit of gray, or any dark color.

The Blue Dragon Inn

Should have a large space devoted to it, as an exterior with a door in the centre will be found useful. This may be made of scenery painted in imitation of an old English inn, with a large old-fashioned door, above which swings a sign bearing the device of a blue dragon and the name of Mrs. Lupin. In the interior is a huge fireplace, with its crane, and kettles hanging on hooks. Long tables run across this room, at which the guests sit and partake of suppers and dinners, for which a charge of fifty cents each is made. Roasts of beef and mutton, with plum-pudding and mince-pie,

form the chief attractions of the *menn*, the more dainty dishes being for sale in other places. The food must be well cooked and of the best quality and very neatly served. The waitresses are all young ladies in Dolly Varden dress, with white caps and aprons, all being under the direction of Dolly Varden herself, who acts as head waitress, and sees that each guest has proper attention. As much variety as possible should be shown in the choice of colors of these dresses of the young ladies, and the table service should be of as old-fashioned crockery as can conveniently be found. The room can be furnished to advantage with any old-fashioned furniture, such as high-backed chairs, spinning-wheels, etc.; and an old-fashioned clock may stand in one corner. Mrs. Lupin sits by the door inside, to make the change for the guests as they enter, and to give to each a hearty welcome. She also decides each day upon the bill of fare, which may be changed as often as thought desirable; the dinner, which is served from six to eight, being of a more substantial character than the supper, from nine to the close of the entertainment. Mrs. Lupin should wear a dark quilted skirt, with a chintz overdress, white kerchief and apron, and have a pair of spectacles pushed up over her forehead; her hair must be powdered, unless already gray, and worn in puffs each side of her face, with a very high cap with a ruffle in front and a black bow on the top.

The Holly Tree Inn

Should be more ornate in its fitting and decoration. The outside may be of plain oak covered with vines, the sign over the door bearing the name, with a

wreath of holly. The exterior above described may be painted on scenery, if desired, although for less elaborate affairs cambric curtains will do very well. The interior may be prettily furnished with small tables, at which parties of from four or six persons can be comfortably seated. The walls should be ornamented with pictures, mirrors, and vases and baskets of flowers. Here ice-cream, cake, and coffee, and all refreshments of a light nature, suitable to the season, can be furnished, and at a long table at one side of the room the little runaway couple in full bridal costume may sell candy and other sweet things. Boots stands at the outside door ready to invite all the people to enter and enjoy themselves. He wears short corduroy breeches, top-boots, and a long waistcoat with sleeves. The waiters at the various tables may be boys dressed as nearly as convenient in imitation of Boots, and girls dressed in white muslin trimmed with flowers, and white lace veils thrown back over the head. In the centre of the table, which is presided over by the little bridal couple, a large bride-cake is for sale by the slice. Inside of this cake is a ring, a ten-cent piece, and a glass button, by which the buyers can try their fortune. The first predicts a happy life to the married and a speedy wedding to the single; the money, increase of wealth; while the button signifies that the finder will remain single, or, if already married, it compels him to pay for a slice of cake for each person at the table at the time of his purchase. In large cakes several such prizes are mingled, as they never fail to amuse the buyers. Baskets of small candies are also exposed to view, which are given to the person who guesses the number of pieces which is contained in them.

Bouquets and baskets of flowers may also be for sale outside, or from bowers at the door, as most convenient for the space. These bowers are attended by several flower-girls in white dresses, who also go around the hall with large baskets on their heads, from which they sell bouquets to any who may wish to buy.

Mrs. Lirriper's famous Boarding-House

Is of a plain exterior, and has a simple sign bearing the name of that distinguished lady; but inside good-cheer and comfort dwell. The good lady and her attendant children are all costumed in ancient style, with bright dresses tucked up over quilted skirts, their hair powdered and worn high over cushions. The major and his protégé assist at making change and in attending to the guests, who can procure oysters, pies, and hot refreshments of every sort. Regular meals may be served in courses at a fixed price, or separate dishes sold at a fair rate. These dainties are displayed on a high sideboard, and the guests can choose for themselves. Mrs. Lirriper should be a great talker; and she can gather hints for her remarks and pronunciation by a careful study of the story from which she takes her name. The major and his protégé are dressed in square-cut suits of any dark color, the former with powdered hair. The interior of the room should be furnished, as far as possible, with unique furniture, with old pictures on the walls.

The Old Curiosity Shop

Is under the care of the grandfather, an aged man in a dark, square-cut suit, who sits in a high-backed chair near the door to receive the tickets, and to

add from time to time a few words as little Nell points out the objects of interest to the guests. These articles may be borrowed from private and public collections, and may consist of pictures, books, and furniture of great antiquity, as well as of every species of curiosity, and relics from any clime and country. When the real are not to be had, burlesque and fanciful articles may be introduced, and the whole of the exhibition be made of a humorous character. Little Nell wears a striped skirt and flowered overskirt, and has a bright handkerchief tied over her head, and another about her neck. From time to time she leads her grandfather around the hall and invites the people to call and examine the curiosities on her return. The old man leans upon her shoulder with his left hand, and upon a cane with his right. She also assists at intervals Mrs. Jarley and Codlin and Short when required. Little Nell also has the duty of arranging and dusting the articles in the collection, as well as of explaining their merits to the audience. Mementos may also be sold from the curiosity shop, such as photographs of noted places and persons, and of the haunts which Dickens has described. Various kinds of fancy goods can also be used here, which will be appropriate, especially specimens of fancy work, and embroidery in imitation of the antique.

Dr. Marigold's Cheap Jack Wagon

May be made by placing common wooden boxes on any wagon, and painting them in bright colors, and marking on the sides the name of the owner, and brief notices of some of his wares. On the seat his little deaf-and-dumb girl is seated, who, by

pantomimic gestures, communicates with him and the audience of buyers, attracted by the wit and repartees of Dr. Marigold, who from the top of the wagon offers at auction a great variety of toys and other small articles of any eccentric kind. The stores which supply the five-cent counters will furnish hundreds of articles which will find a ready sale at a good profit. The auctioneer will be much aided in this direction by reading the story, from which he cannot fail to gather inspiration and useful hints. He may wear corduroy knee-breeches, a long striped waistcoat with sleeves, and a white hat with a black band three inches wide around it. He must have a fluent tongue and a ready wit and great confidence, as his part well played is one of the chief attractions of the carnival. The wagon can be moved from place to place in the hall, and when no stage performance is going on, it can occupy the centre of the floor.

Caleb Plummer's Toy Shop

Is a small, plain room, filled with toys of every description. The proprietor sits at his counter and offers his tempting wares, dressed in a rough frock made of bagging or of an old coffee bag; he has also knee-breeches of dark cloth, and a white wig.

Mrs. Leo Hunter,

In a showy silk dress, has a canopy or open tent at the end of the hall opposite the stage; every kind of plants and flowers in pots is for sale, as well as cut flowers and bouquets: her assistants are also richly dressed, and they not only sell flowers themselves, but keep their branch establishment by the inn supplied with flowers from their stock.

The Panorama

Is a neat stage, nine feet square, with a raised platform at the rear end, and a curtain of green cloth at the front. The end is covered with plain black cambric, close to which a platform four feet long and two feet wide runs on a wooden track, so that figures can be slowly drawn across the rear of the stage upon it ; and to conceal the operator the sides of the stage must also be covered with black cambric. In front of the curtain a frame of yellow cambric is erected, nine feet square, and behind this a piece of black tarlatan muslin is tightly drawn so as to fill the space left in the open square. A row of gas-lights is placed across the upper part of the frame, concealed by it. The whole is completed on each side of the structure by spaces five feet in width, curtained in side and front for dressing-rooms, and thus a novel stage is formed for the presentation of any of the scenes and tableaux which will be described at length under the head of the Theatre Royal, with which it is in combination.

The Fat Boy's Pie-Stand

Is a large tray with legs which can stand or be carried. It is loaded with pies of many kinds, and borne by a very fat boy in a dark, square-cut suit.

The Spirit of Christmas.

This department may be one of the most attractive, as it is composed of green boughs and decorated with holly and bright flowers and berries of every sort. Outside, a party of Christmas waits in

peasant costume, well muffled and wrapped up, singing carols by the side of a huge Christmas tree with its candles and usual decorations. Inside, the spirit of Merry Christmas sits, dressed in a long green robe and crown, somewhat like the description in the "Christmas Carol." He is surrounded by Christmas dainties, and on long tables every variety of good-cheer and home-made luxuries of all kinds are offered for sale by the attendants, Bob Crachitt and his numerous family, including Tiny Tim. Receipts for making all these good things find a ready sale, and can easily be collected and written by the housekeepers, who vie with each other in their manufacture. Christmas pies and puddings, cakes and candy, fruit, everything intended to furnish or decorate a dinner, can here be displayed in tempting array, and another table can be devoted to Christmas gifts of every description, or to articles suitable to the occasion which the enterprise is intended to aid. If about the season of the holidays, Christmastrees, wreaths, and winter bouquets will serve the double purpose of ornamenting the booth and of furnishing stock in trade; and when the affair is carried on on a very large scale, a stall may be erected at one end for the sale of fowls and poultry, cooked and uncooked, as well as of eggs and vegetables. One advantage of the above sale is that farmers are often happy to contribute the proceeds of their farms when they would find it less convenient to give money to the cause. This stall should be attended by a stout, rosy-faced man dressed in a long white frock, and, by a little taste in arrangement, can be made a very tempting place, which will be sure to find customers; for heads of families will prefer to invest in a nice turkey or fat goose, with its surroundings,

than to buy worthless fancy work or useless ornaments. The jellies and sweetmeats will also prove as attractive to the lady of the house, who can save trouble and do good at the same time.

Codlin and Short's Living Punch-and-Judy Show

Is an enlarged copy of the common Punch and Judy, arranged in such a manner that the parts can be taken by children dressed in imitation of the well-known characters, Punch, Judy, Policeman, Hangman, Scaramouch, etc., the baby being personated by a wax doll. The stage should be six feet in length by four in width, and seven feet in height, with a flight of steps at the back as wide as the stage, covered with cloth, well stuffed with hay, so that the children can ascend them quickly, or roll down when needful. A plain proscenium is made of cambric or house paper from the floor of the hall, which is supported by two boards fourteen feet in length and one in width, the ends of which stand on the hall floor, one each side of the stage, to which they are nailed. At a distance of six feet from the stage a cross-piece is firmly nailed, from which a curtain of green cambric extends to the stage floor. This curtain is fitted with a common roller, to roll up and down by means of a string at the right side, and the space from the top of the curtain to the upper edge of the boards is covered with red cambric, on which the names of Codlin and Short appear. The front of the stage below the curtain is covered with red cambric also, on which may be painted the words Punch-and-Judy Show. At

the right side of the stage, on the floor, a short man beats a drum from time to time, and sells tickets to the entertainment, or passes around his hat for contributions. The actors hide behind a curtain which is stretched behind the whole framework at a distance of three feet from the wall. They must have long chins and noses, which can be bought at any toy shop, and be costumed as nearly as possible to the well-known pictures. They must carry on their conversation in a cracked voice, and imitate the grotesque stiffness of the real figures. Almost any scene may be acted from the memory or imagination of the actors; for example, Mr. Punch may appear and introduce himself to the audience, and then call for Judy, whom he embraces, and asks her to go for the baby, which he tosses in his arms, and after a while tosses up into the air so that it does not come down, as it falls into a net fixed above the curtain for the purpose of catching it. Judy runs about, looks up eagerly, tells Punch to go up after it, and both jump up and down, violently waving their arms in the air. Judy accuses Punch, and strikes him; he cries, and runs out for a long, stuffed stick, with which he beats Judy, a loud noise being made outside at the same time by striking a board. Judy begs for mercy, and Policeman comes in and seizes Punch, who attacks him, and they have a violent quarrel with clubs. Policeman falls, Punch bends over him, and he lifts one leg very stiffly, and as Punch pushes it down the other comes up. Then the right and left arms and head each rise up very stiffly when the one is pushed down; finally, the feet rise together as Punch bends down to adjust the head, and hit him so that he rolls down the back steps out of sight.

Judy then bends over the Policeman, and lifts him up by the shoulders, the whole body being stiff. She sets the Policeman up against the wall, and calls Punch, who slowly appears, as if frightened, and rises up gradually by slowly ascending the stairs. As he goes by him, the Policeman falls stiffly upon him, and frightens him very much. The Hangman then appears, and erects a tall gallows; when ready, he holds the noose, and attempts to slip it over the head of Punch, who has been slowly dragged under the gallows. Punch rises, slips the noose over the head of the Hangman, and Judy and he pull on it with all their might, when Scaramouch drops on the stage, and frightens them; all seem frightened. The Policeman then gets up, comes to Punch, and offers to shake hands. Punch consents, and introduces Judy and the Hangman. All then shake hands with Scaramouch, and make believe that his hand burned theirs when he touched them. Punch's hand shows the red marks of all the fingers of Scaramouch, upon which some red powder has been rubbed. Scaramouch then disappears suddenly, and at last the baby drops down from above, to the delight of Judy, who hugs it warmly. Punch tries again to take it, but Judy refuses. Judy then holds up the baby in the centre, and all bow stiffly as the curtain falls. The above is intended only to give an idea of the performances, which may be varied at will, and should occupy but a short time. The same performances may be very often repeated, as they can be seen but by a very few at one time.

The Mysterious Mrs. Harris.

Sarah Gamp, whose dress is fully described in the novel "Martin Chuzzlewit," sits in her room at a table, with her teapot before her on a round table, from which she furnishes all comers with a cup of tea and a salad, if desired, with biscuits, pickles, and other relishes. She also keeps for sale a choice assortment of home-made pickles, jellies, preserves, etc., in addition to which visitors can have their fortunes told. They can consult the oracle by whispering any questions into a telephone mouth-piece or common tunnel, which is fastened into the wall, and replies more or less appropriate are soon returned in the same manner by Mrs. Harris, who is, of course, never seen. She can also have a variety of quotations from the poets, or any ambiguous replies to any questions, written on cards, one of which she pushes through a small aperture of the curtain, which conceals her when called for. Only one person at a time can consult Mrs. Harris, as, of course, her answers are strictly confidential, and a small fee is charged by Mrs. Gamp for the privilege.

Crummells's Theatre Royal,

As above mentioned, occupies the main or real stage when the entertainment is given in an opera house. When well provided with lights and scenery this will be sufficient for all purposes, with the exception of painting one set of wings and flats with lamp-black mixed with glue, and building a picture frame six feet by four, inside measurement, of boards one foot wide, shaded into

a bevel shape by yellow-brown and drab paint. In this frame the smaller pictures will be shown, and it will, therefore, be needed on the extemporized stage also, on which it is placed at the back centre three feet from the back wall, and as high as possible to allow the top of it to be seen by persons in the gallery. A plain box or vista of black unglossed cambric will serve, although a few scenes add greatly to the effect; but when the former alone is convenient, all directions will be understood to refer to it instead of to the scenery mentioned. Both stages require strong light, chiefly from the top, and calcium lights add to the beauty of the whole, especially in a large hall. The curtain for the extemporized stages should be made of an opaque material, and be curtained to roll or loop up, or to run upon rings. Outside, a neat proscenium should be built in the style of a picture frame, the upper edge of the lower bar of which should be on a level with the stage floor. This may be painted with oak stain or covered with house paper of oaken color, and when the audience is near, by reason of a crowd, or the smallness of the hall, a curtain of coarse black tarlatan muslin should be tightly stretched by means of tacks driven into the back side of the large frame just mentioned. When operatic and dramatic performances are given in connection with the tableaux and pantomime, it will be best to have this muslin tacked on to a light frame of its own, made of thin strips of wood just the size of the opening of the proscenium, so that it can be removed when much action in the front of the stage is desired. Several boxes of assorted sizes, and two sets of horses, one set being two and one half feet and one five feet high, all of a uniform

width of two and one half feet, will be found useful when desirable to elevate some portion of the various groups. Upon these horses, planks thirteen feet long can be placed, and a few shorter pieces may be also found useful. The furniture should be of an old-fashioned style, and a few simple articles of the kind not now in use can be made of pine boards, such as settles, hobs, and dressers, correct ideas of the form of which can be found in the illustrations of some of the older editions of Dickens. The very roughest imitations will often serve the purpose, and in many cases only a portion need be made, especially when the rest of the article is concealed by the dress of the actors. A blazing fire, which is so often called for and so troublesome to prepare, can be often made by placing red gelatine behind logs of wood, with a kerosene lamp concealed by them, the flickering of which is also a very good substitute for the glowing of hot coals. Any other requisite for the presentation of the scenes will be found under the special account of it. This stage, as stated above, is under the charge of Mr. Vincent Crummells and his wife; with the help and advice of Mrs. Jarley they design and prepare all programmes and attend to their performance. Very much of the success of the whole entertainment depends upon their skill and judgment, for their stage is usually the means of drawing the crowds which patronize the other money-making departments. For their aid a collection of suitable scenes from Dickens is here given, but it is by no means needful to confine the personations to one author, for anything in the range of the minor drama is of course suitable. Plays, operas, charades, and pantomime of all sorts can be introduced, as the resources of

the Theatre Royal embrace them all. In the programmes for each evening, these attractions may be blended to give variety, and in deciding upon their order, great care must be taken that no person must appear in two scenes close to each other, unless he represents the same person, as delays caused by a change of costume will ruin the effect, however short they may seem to the actor. In the Dickens scenes the illustrations, especially those in the older editions, will be found very useful as guides to both costume and grouping, as the more grotesque they are, the more amusing they will appear to the audience. In all entertainments it will be well to conclude with Mrs. Leo Hunter's garden party, which will be described in full. A list of useful scenes is here given, with description of each.

Stiggins and Mrs. Weller.

The former is clad in a shabby suit of rusty black cloth; the latter in a dark stuff dress, white apron, kerchief, and high cap. They are seated side by side, as if in very tender converse; between them is a small table covered with glasses and bottles from which Stiggins often concocts beverages, which he slowly sips with the utmost apparent delight in the process. Mrs. Weller, who is a rotund lady, seems deeply impressed with the conversation of the good man. If desirable, this scene can be acted, and the happy couple can gradually place their chairs closer and closer to each other, and the lady often raises her handkerchief to her eyes, as if affected by the good man's eloquence. At an open door in the centre of the back scene, old Weller himself looks in with sus-

picion and indignation. He wears a broad hat and top-coat, and his coachman's attire, as if he had just dismounted from his box. He holds a horsewhip in the air above the head of Stiggins, as if unable to keep from giving him a taste of the 'lash, being withheld only from giving the blow by consideration of the feelings of the lady.

Sam Weller and Mary shaking the Cloth.

This scene may be acted, and if desired any little song can be sung by the actors as an accompaniment. The housemaid wears a neat dress of chintz, tucked up over a light skirt, a round cap with bright ribbons, and a white apron. Sam has corduroy breeches, gray stockings, and a striped long waistcoat with sleeves. Mary is shaking a tablecloth outside of an open door, and Sam enters and salutes her politely, offering his assistance, and they shake the cloth vigorously, and then begin to fold it up, which act brings them closer and closer until their heads touch, and Sam attempts to steal a kiss, but receives instead of the expected embrace a sound blow upon the ear. In mock anger Sam then pursues the flying Mary until she takes refuge behind the door, where he follows her to take full revenge for the uncourteous treatment. A practical door can be set up for outside scenes, which is furnished with an old-fashioned knocker and knob, and the scene in which it is set may also have a window to open, which will be useful in many places. These doors and windows can be so decorated that they will serve for exterior scenes on one side and interior scenes on the other.

Pecksniff and his Daughters.

This interesting family are seated at a round table partaking of the national beverage of tea. Mr. Pecksniff is at the right side in the act of delivering a moral lecture to his adoring daughters : his finger-tips are joined, his head is erect, and his whole manner is pompous and affected. He wears a black suit with high ruffle, and his hair twisted into a knot in front. One of his daughters is very tall and thin, with corkscrew curls and an old-fashioned scant gray dress with ruffle cape. She holds a teapot as if about to pour out some tea, until her attention was taken up by her father's wise address. On the other side of Pecksniff sits his other daughter, fair and fat, with ringlets over her shoulders and face. She wears a flowered chintz dress made in a juvenile style, and has a simpering aspect. While her father's attention is diverted, she has taken a lump of sugar from the bowl and is about to put it into her mouth. The table decorations are very showy and as old-fashioned in style as can be found. The room is also of a showy kind, such as is called in stage parlance a fancy interior.

Mr. Mantalini Faints for the last Time.

The gentleman above mentioned lies upon the floor with his feet toward the front ; his head rests upon the knee of his servant, who kneels in the centre. At his left Madame Mantalini sits surrounded by her maids, who offer restoratives and consolation. Miss Knag stands at the right of Mr. Mantalini, looking down with great sympathy

and interest. On the two sides of the room other workwomen stand in attitudes of various sorts, some seeming to sympathize with the afflicted wife, and some with the too fascinating husband. All have some article of millinery or dress in their hands, as if they had been suddenly summoned from their work by the screams of the sufferer. They wear dark dresses with white kerchiefs and high-crowned fluted caps. Mr. Mantalini has a gay flowered dressing-gown, smoking-cap, and light pantaloons; his hair is in close curls, and his mustache is waxed at the ends, so that it stands out well on each side. A few bonnet blocks and wire dress forms add to the effect when placed about the room and on tables.

Mr. Mantalini in a New Character.

A very plain interior with wash-tubs and other implements of the laundry. A mangle, made by a long table on which is a wooden roller with a crank, stands in the centre, the form of which is mostly concealed by sheets and any articles of white cotton. At this crank Mr. Mantalini stands in the act of turning it; he appears very tired and deeply dejected, and regards with great fear the face of a large woman who stands at the right of centre. She is dressed in a short gown belted over a striped skirt, decorated with many colored patches. She has her arms bare and her fist doubled up, and she stands above the trembling Mantalini as if anxious to keep his attention concentrated on his work. His dress is ragged and his locks dishevelled, and dejection is shown in the droop of his mustache. At the back of the room a door is partly open to give a glimpse of Nich-

olas Nickleby and Kate, who look with great surprise and interest on the scene. Nicholas has a black frock coat, tall hat, and white pantaloons; and his sister wears a poke bonnet and plain, scant dress.

The Capture of Bunsby.

Jack Bunsby, in a very rough sailor suit, leads a procession on its triumphant way to his wedding. Mrs. McStinger, a lady of large frame and features, holds her captive tightly by the arm, and he is also guarded by two great friends of hers, one of whom has a very small and weak husband in tow. Mrs. McStinger and her friends wear old-fashioned bonnets, and wraps of every kind, all of gay hues, and Mrs. McStinger's children of graduated sizes, four girls and four boys, all oddly dressed, bring up the rear. They have paused for a moment, as they have met Capt. Cuttle, who seems petrified with astonishment and fear at the fate of his friend. Bunsby seems overcome with confusion and dread, and his prospective bride wears an air of great triumph. This procession may be in motion when preferred. Capt. Cuttle enters from the left and meets his friend at the centre of the stage, where after a few moments the Captain steps aside and the people pass slowly out of sight, being watched for some time by Capt. Cuttle, who seems planning a rescue.

Mrs. Pipchin and Paul.

A very old lady, in a black dress, high cap, and kerchief, sits with knitting work in hand, but intently regarding a very small boy, who also looks fixedly at her. He sits in a small high chair, and

she in a high rocking-chair. He is very small, pale, and thin, and wears a nice black suit of cloth or velvet.

Susan Nipper and Toots.

A very brisk and bright-eyed maid in a dainty dress cap and apron is laughing with all her might at the airs and graces of a showily dressed fop who is handing her a letter. He has a cane, the head of which he often holds in his mouth.

Capt. Cuttle and Florence.

The gallant Captain wears a rough sailor suit and glazed hat, and has a block of wood in the end of his coat-sleeve, into which an iron hook is fixed. Florence, in the walking costume of thirty years ago, is clinging to his arm, and looking up into his face with great tenderness. His arm bearing the hook is extended over her, and he seems to show his desire to protect and secure her from all danger. This forms a pretty group for the frame as well as for the stage.

Mr. and Mrs. Smallweed

Are two very old people, both unable to sit up, but dressed in wrappers; each is propped up in a high-backed chair, just far enough apart for the husband to be able to throw a pillow at his wife when she offends him by her talk. He holds the pillow as if ready for an attack upon his wife, who makes up an ugly face at him. The effect of the old man's appearance is heightened by a red flannel nightcap, which stands up on his head, and is decorated with a tassel.

Smikey at Rehearsal.

Nicholas Nickleby, a tall, well-formed youth, stands on the stage of a theatre in a shabby Hamlet costume of black cotton velvet. He is trying to induce poor Smikey, his faithful companion, to commit to memory a few lines of the part of the Apothecary, for which part he is dressed in a tight brown suit with cloak and hose. Smikey must be very thin, and his cheeks chalked to give them a haggard look. The scene is a street with an open door in centre.

Bella Wilfer and her Cherubic Pa

Form a good picture for the frame or stage. She is represented by a very handsome lady dressed in a black silk dress, with bare arms and neck. Her father, a short man with very curly, light hair, sits by her side on a high stool. His hair is very much rumpled, and his curls are in wild confusion, for his daughter has evidently been running her fair fingers through it, in which act she is still engaged, to the evident delight of her father, who regards her with love and admiration.

Betty Higden

Forms a good frame picture which represents an aged woman decently clad in dark clothes, with a large bonnet and neat apron and handkerchief. She sits upon the ground as if exhausted with her load, and has a very large basket in her lap. The basket is very full, and is covered with a white cloth: by her side nestles a pretty child, sound asleep, with his head leaning against her. This child is very poorly but neatly dressed.

Steerforth at his Toilet.

A very handsome youth, elegantly attired, reclines in an easy-chair in the centre. He has a cigar, a newspaper lies near, which he has dropped on listening to the gossip of his companion.

A dwarf is combing the gentleman's hair, to represent whom a small boy is dressed in a showy ladies' costume, with a large poke bonnet covered with bows and flowers, worn on the back of the head. She seems very busy, and as if smiling at his reception of her jokes and news.

Barkis and Pegotty; to be acted in pantomime.

A stout woman with a very tight, dark dress is seated by a small table on which is a work-box. Her lover soon enters bashfully, and sits for a moment on the edge of his chair. She smiles upon him, so that he gains courage and goes out for a basket of vegetables, from which he hands her a large cabbage, a string of onions, a squash, a book, and a lantern. He goes out again and returns with a large bird-cage, and having arranged them in a semicircle in front of her, points placidly, first to them and then to himself.

Mr. and Mrs. Micawber and the Twins.

Mrs. Micawber sits sadly in the centre, holding a twin on each knee, whose cries she tries in vain to still. She wears an old wrapper, and a cap from which her dishevelled curls fall in wild confusion. The twins may be large dolls or very small boys in baby clothes. Soon Mr. Micawber enters at the right, and she makes a frantic rush at her long-lost

husband, and throws her arms around him as well as she is able. He has a well-worn dark suit, white vest, eye-glasses, and hat worn jauntily on one side.

Aunt Betsy discovers her Nephew.

A very tall lady of stern aspect, with a high cap and apron, is in a garden scene. She holds up her hands in horror at a little boy who looks imploringly into her face. He has no shoes, vest, or coat, and seems covered with dust. Mr. Dick, in a dark suit of clothes, with an enormously high collar, stands in smiling approval in the background. He has a great paper kite at his back, and apparently often runs his hands through his hair, which stands up wildly.

Uriah Heep and Agnes.

A lovely lady, dressed in a neat evening dress, sits at a table at the left, and listens with disgust to the conversation of a tall, thin man with red hair and long red hands, which he is supposed to continually twist and turn. He wears an aspect of mock humility and deceit, and is in strong contrast to his companion.

Uriah Heep Exposed.

Aunt Betsy and David stand at the left of the stage. Agnes bends over her aged father, who is seated at a table covered with papers at the centre. In the foreground Mr. Micawber brandishes a ruler over Uriah Heep, who looks upon the group with the utmost hatred and anger. Mr. Wickfield, the father of Agnes, has white hair and a bowed form; he wears a dressing-gown and sits behind the

table. The other characters have been already described; all are looking at Micawber and Heep, who must assume very expressive attitudes and regard each other with mutual aversion and scorn. The room represents a plain office.

The Fezziwigs.

This funny family is best described in the "Christmas Carol," and the group may be composed of as many people as convenient. They all wear square-cut suits, and ladies' dresses to correspond, of brocade or cretonne looped over petticoats of any plain colors. The hair is powdered, except that of Mr. Fezziwig, who wears a brown wig to match his brown suit. He stands with his wife at the upper end of the room, and seems urging his guests to form a dance, which they very soon do, and a set of four couple go through an old-fashioned minuet with great precision.

Scrouge attends his Nephew's Party.

This scene, also from the "Carol," may be made a moving one, as the stage is full of figures, all the people being dressed in more modern dress than in the one above described. Scrouge, in a snuff-colored, square-cut suit, looks in at a door at the back, while the whole party are busily engaged in a game of blind-man's-buff, which they play with great spirit, until after a few minutes one gentleman catches a laughing young lady and leads her into the centre.

Tom and Ruth Pinch.

A very seedy and poorly dressed man, with a fine profile and intelligent face, sits at a parlor organ

which is placed at the left side of the stage, the top being so covered by dark curtains as to give the effect of a higher organ. His eyes are on a music book which is placed before him, and he seems fully engrossed by his art. His sister Ruth, in a plain gray dress, with neat kerchief and white apron, bends lovingly over him. Her hand is on his shoulder, and she seems anxious to cheer and comfort him by every means in her power.

John and Dot.

A large man sits by the fireside smoking his pipe in peace and comfort; at a cushion at his feet sits his lovely little wife in a dainty white dress, her head rests on his knee, and she seems to be listening. He wears a rough but clean suit of dark cloth, a round table is set for tea, and a little teapot stands upon the hob near Dot's hand.

Mr. Pickwick in Trouble.

An exterior or wood scene. Mr. Pickwick, dressed in his well-known costume of black stockings, small-clothes, and square-cut coat, sits in a wheelbarrow in a very inebriated condition; his hat is on the back of his head, and in each hand he holds a bottle. Between the shafts stands the Fat Boy in the act of wheeling the unfortunate man to a place of safety. The boy wears very large pantaloons and a long chintz waistcoat with sleeves, the whole suit being stuffed with cotton in order to make him appear twice the usual size. His large head has fallen forward upon his chest as he

has gone to sleep upon the way, but Mr. Pickwick is oblivious of the delay, for, overcome with the strength of his potations, the worthy man has also yielded to the influence of the drowsy god. Arranged at the background are the members of the club, regarding the scene with surprise and amusement, and near them stands Old Wardle, who wears a brown, square-cut suit, and is a complete representation of the hospitable country squire.

Tiny Tim.

The Crachitt family, as described in the "Carol," are mostly seated around a long table in the centre, as if their Christmas feast was just concluded. Everything about the room and table bears the marks of contented poverty. They are very shabbily dressed, but have neat kerchiefs and white aprons. The family around and near the table consists of a mother, three daughters, and two sons, of ages from twenty to six years. In the foreground stands the father of the family in a well-worn suit of threadbare black. He has a round, merry face, in spite of his care and trouble. Tiny Tim, a thin little boy of about five years, sits perched upon the shoulders of his father. In one hand he holds a little crutch as if in the act of raising it in the air, and seems about to pronounce his famous benediction. He must have a very sad and thoughtful face, and his curls reach to his shoulders. The effect may be heightened by the addition of Christmas greens and holly, which may hang from the ceiling, or stand in the centre of the table in an old pitcher or vase.

Dolly Varden and her Lover.

A very pretty girl, in a very bright dress of the well known style named for this character, stands in the frame at the right of the young man. She holds a waiter with cake and a glass of wine, which she is about to offer to her companion, who is a thin youth in a workman's holiday suit, who looks at her in the tenderest manner with his right eye, the left being closed.

Barnaby and his Raven.

A young man in a dark suit with cape, and a high hat trimmed with ribbons of many hues, stands in the frame looking intently at a raven or crow which is perched on the right hand, which is raised high above his head ; his face should have a somewhat subdued expression as if his mind was not perfectly clear.

Sidney Carton.

A very handsome man, in the dress of the time of the Reign of Terror, stands by a fair-haired young girl, who looks up into his face with trust and reverence, her right hand rests confidently in his, and both stand calmly waiting for their turn at the hands of the executioner.

Waiting their Doom.

The idea of this powerful picture is taken from "The Tale of Two Cities," as it represents people from many ranks in life, from the rich marquis to

the poorest beggar, huddled together, each one eagerly listening to hear his own name from the lips of the jailer, who stands on a rude table in the background, as if reading from a long list of those who are to suffer death that day. At the left a mother holds a fainting girl across her lap, while two blondes with streaming hair bend above her kneeling figure. At the right a party of rough men have paused in their game of cards just long enough to learn that one of their number will never play again. In the centre three red-shirted men with drawn swords are dragging away a helpless group, consisting of an aged man and his fair daughter who clings closely to him. Some lie fainting on the floor in the foreground, and at the sides are mothers parting for the last time with their children, and ladies with their lovers and husbands. Others seem perfectly calm, and others are recklessly drinking wine and striving to show indifference in other ways.

Oliver Twist and Fagin.

An old Jew, with a red beard, with loose trousers, and a shabby dressing-gown, stands in the centre of the frame. He is supposed to be compelling Oliver to join him in his nefarious plan of robbery. Oliver is neatly dressed, as he has just been captured from the care of his kind friends, and he looks on the Jew with dread and abhorrence.

Mrs. Bumble asserts her Supremacy.

Two aged women, very poorly dressed, are hard at work at two wash-tubs in the centre of the stage. Mrs. Bumble enters, and they work with increased

energy; she then confronts Mr. Bumble, who enters at the left, and looks very sternly at her, as if expecting to subdue her by the majesty of his gaze. She treats him with silent contempt, and motions for him to leave her, but he delays for a final manifestation of his power. She seizes a broom, and he begins to retreat, and his energetic wife pursues him with her uplifted broom, before which he makes a hasty exit, covered with confusion, and with a complete loss of all his manly dignity.

The Dickens Gallery.

In the latter part of the evening, Mr. Crummells sends to the various parts of the hall and summons as many of the characters as he needs for this scene, selecting for each night twelve or more of the most noted and best costumed persons. These he forms in line at the left of the picture frame, behind the scenes, having one person or group in the frame, and the others in line, each ready to enter as soon as it is vacated by the occupant. Miss La Creevy, as described in "Nicholas Nickleby," sits on the stage at the right side of the frame, earnestly studying the picture which she is supposed to have painted. When the curtain has fallen upon one picture, the manager at once calls in and groups the second picture, and so on, until the last, Miss La Creevy growing more and more enthusiastic as each fresh picture is exhibited. For these pictures, any single portraits of the many persons alluded to in any of Dickens's works will answer, as well as groups of two or three, taking, of course, such as are associated together in the stories which describe them,

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and a little practice in grouping will enable the manager to prepare them without delay.

Mrs. Leo Hunter's Garden Party

Is the last scene of each evening's entertainment, although it may be used by itself as a complete performance for any house or hall. In the latter case, after the introduction, a fancy-dress ball fills up the rest of the evening. This ball is often used in regular carnivals, either on the last night, for a change, or on every evening in a separate hall. As before mentioned, all the dancing is under the charge of Mr. Turveydrop, a tall gentleman of great refinement and polish of manner, dressed in a black suit, with knee-breeches, silk stockings, and a ruffled shirt. He acts as floor manager, and with his aids attends to every detail of the order of dancing, music, and reception and introduction of his patrons. He should, if possible, be able to teach some very old dances, such as minuets, "Haste to the Wedding," "Sir Roger De Coverly," etc., for which a company of twelve or more couples are needed, dressed in old-fashioned costumes. These dances are introduced as many times as the taste of the manager may consider best during the evening, and have their place also in Mrs. Hunter's party, as follows in this complete description. When the regular stage performance is over for the evening, and the time for closing the other departments has arrived, all the characters leave their stations in the hall and anterooms and assemble behind the scenes at the left of the stage, on which a garden scene is set. Here Mrs. Leo Hunter is discovered at the rise of the curtain seated on a rustic throne at the rear. Mr. Hunter,

a sober gentleman in a black suit, enters and stands at her right, and announces in a loud voice the name and rank of each person as he enters, and pays his respects to Mrs. Hunter, who receives the guests with much ceremony, of course paying much more deference to the more noted of her company than to those in humbler stations. Mr. Pickwick arrives first, followed by the members of his club, and as far as possible by the other persons mentioned in his book. The others then all enter, being divided into groups from the books in which they figure, as far as can conveniently be done; but if the crowd is very great, this order need not be closely followed, if it is likely to cause delay, as it is very important that no crowding or waits occur to mar the promptness of the arrivals. As the crowd gathers on the stage, the people who have been introduced move around and toward the front, in order to leave room at the back for Mrs. Hunter to receive her friends in such a way that the ceremony of their reception is plainly visible to the spectators. When all have been introduced, they take their places on each side of the stage and listen with extravagant delight to the "Ode of the Expiring Frog," which Mrs. Leo Hunter recites in the most theatrical manner possible, and at the conclusion of the verses, which can be found in the "Pickwick Papers," all unite in applause, and some of the more susceptible ladies bury their faces in their handkerchiefs, as if overcome by their emotions. They then walk about and seem to enjoy a social talk, and then Mr. Turveydrop advances and with many bows introduces his celebrated dances. If the stage is not large enough, these dances can be danced in front of the stage or on the floor of the hall in

some other part; then if a ball is desired, general dancing for all who wish to pay for it concludes the evening entertainment; but when no ball is intended, after a few dances by Mr. Turveydrop's class, during which all of the guests talk and act in accordance with their various parts, at a signal from Mr. Pickwick each person faces toward the front of the stage, and all bow together as the curtain falls.

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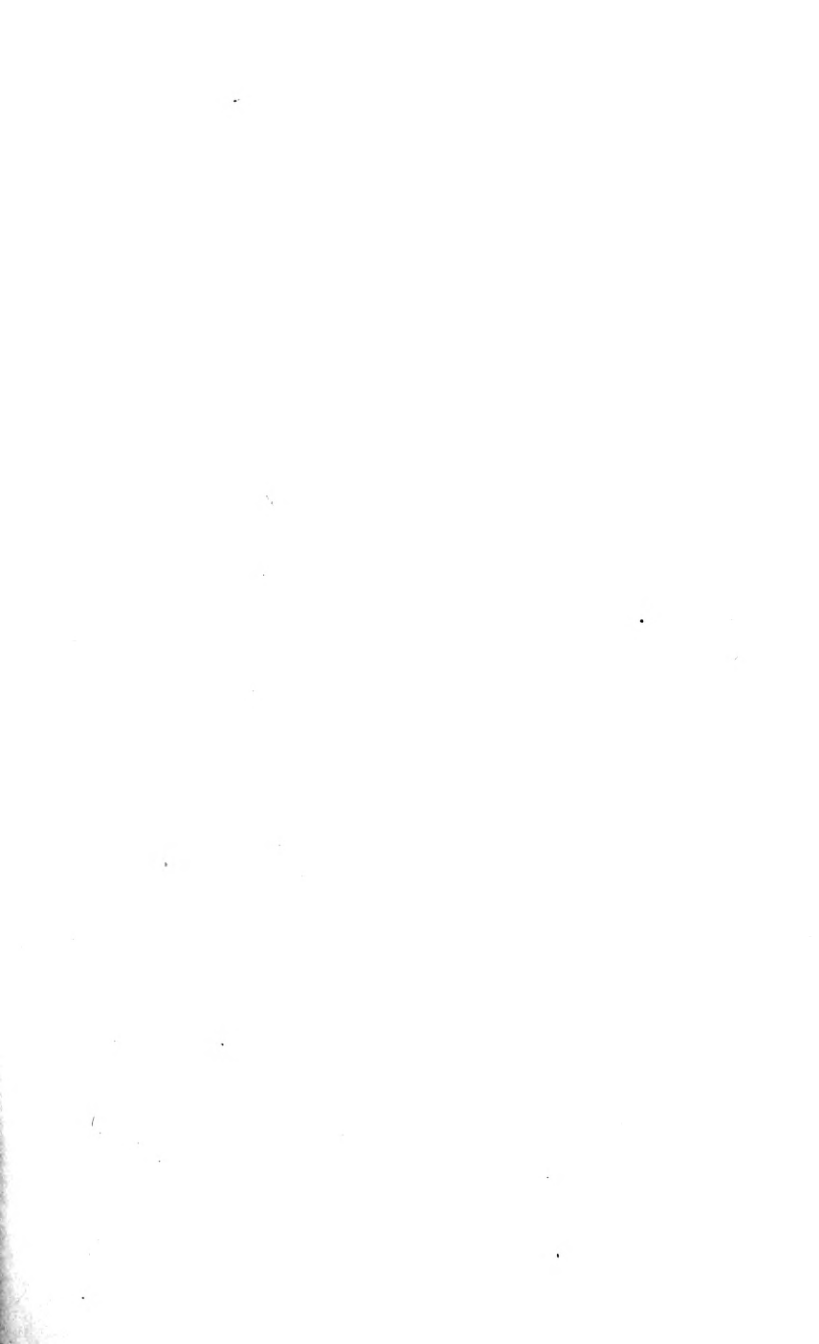
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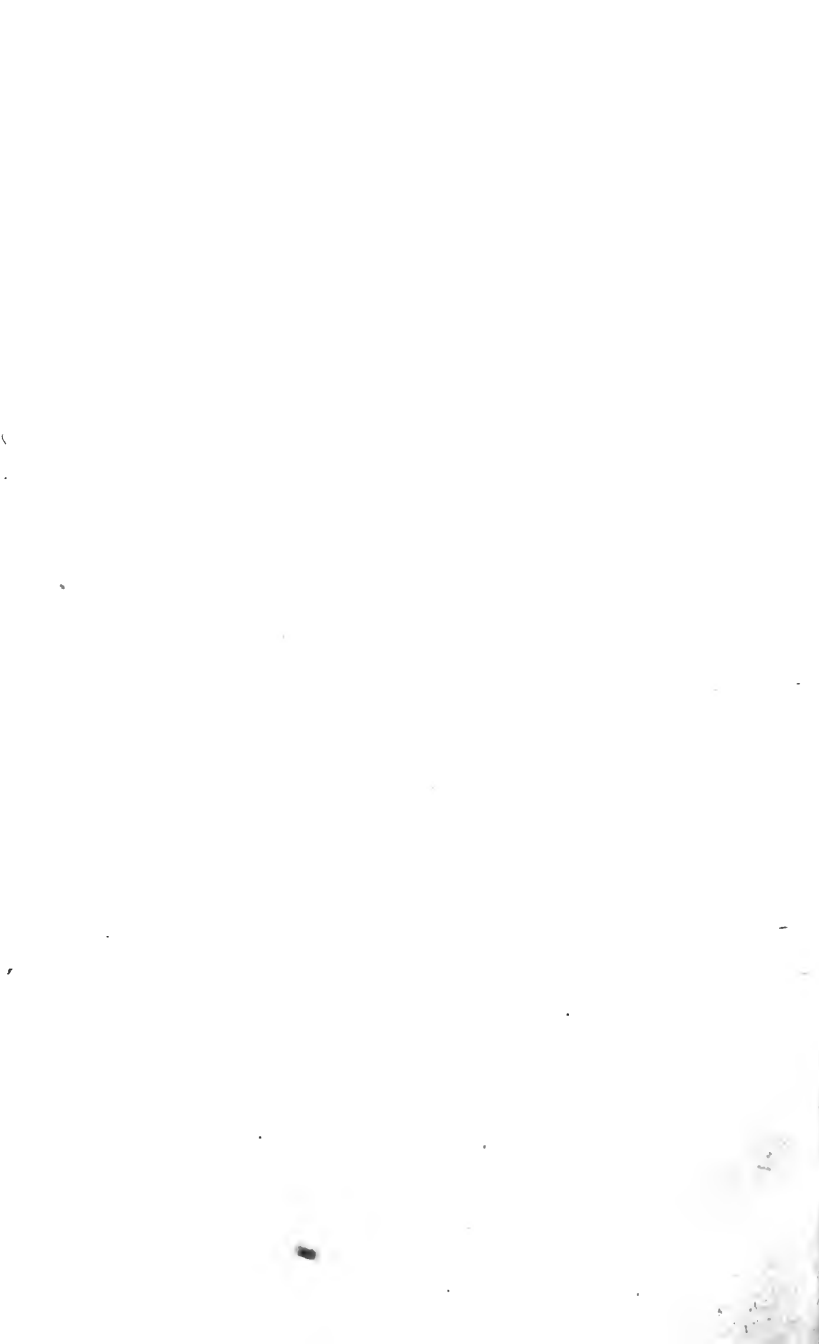
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